Type-Site

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Marvelous

M a r v e l o u s . Typeface design by Elizabeth Dunn.

Elizabeth Dunn is in charge of all promotions, distribution, sales and editorial chores at the Emigre office. She spends most of her time processing administrative information and proofreading articles on a computer--the same computer that is used for graphic and typeface design. One day, she came across Fontographer, a type design software, discovered how simple it was to "create" a typeface and decided to design one herself. Out came "Marvelous," a typeface designed with as much intent and concern for detail, only of a different kind, as any traditional typeface. In the process she has created what some people in the graphic design community have expected to happen on a large scale: typeface designs of a highly personal kind, not unlike handwriting. Although there is much concern over the degradation of type design standards due to the involvement of the uninitiated, we do not think that such designs are contributing to a new level of visual pollution, at least not until such typefaces are used without purpose.

Type-Site

Designer/editor: RUDY VANDERLANS. Editorial consultant: ALICE POLESKY. Distribution, promotion and editorial assistance: ELIZABETH DUNN. Typeface designs: ZUZANA LICKO. Technical support: GERRY VILLAREAL. Emigre is published four times a year by Emigre Graphics.

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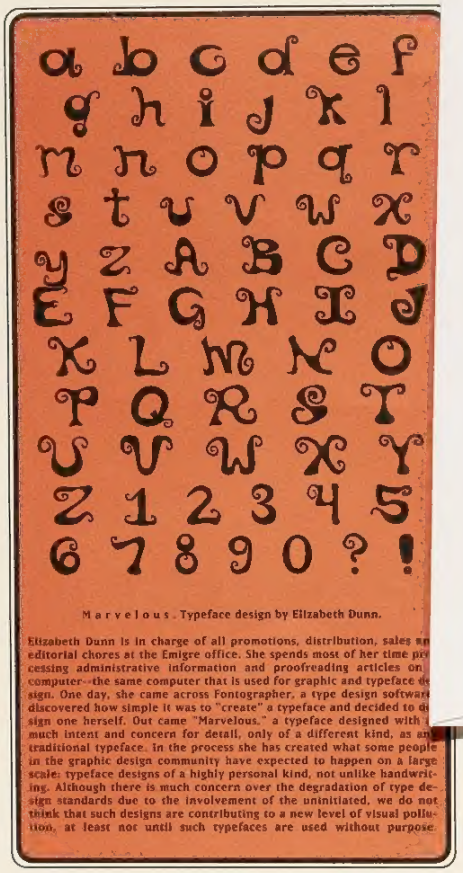
Cover

The poster shown in the front cover photograph is an announcement for the exhibition "The Masters Series: Massimo Vignelli." The exhibition was the third in a series of shows honoring the great visual communicators of our time. New York, February 22 to March 8, 1991. Shown with permission from Massimo Vignelli.

Marve



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Type-Site

PIERRE DI SCIULLO (PARIS)

Phil Baines (LONDON)

ERIK VAN BLOKLAND & JUST VAN ROSSUM (THE HAGUE)

Madam X (LOS ANGELES)

EMIGRE

Designer/editor: RUDY VANDERLANS. Editorial consultant: ALICE POLESKY. Distribution, promotion and editorial assistance: ELIZABETH DUNN. Typeface designs: ZUZANA LICKO. Technical support: GERRY VILLAREAL. Emigre is published four times a year by Emigre Graphics.

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INTRODUCTION

PHIL BAINES

Phil Baines' work was first brought to my attention through *Baseline*, a British graphic design magazine published by Letraset. It featured examples of Phil's work, and alongside of it was a short description of his ideas and thoughts on typography. I was particularly intrigued and amused by the title of his St. Martin's School of Art thesis "The Bauhaus Mistook Legibility for Communication."

A year later I met Phil Baines in person. It was during Type '90, the international type conference held in Oxford, England. Phil was part of a small group of young British graphic designers presenting their work. They were introduced by Edward Booth Clibborn as the "The New British Wave in Typography." "If I were a client who needed something designed at this moment," Clibborn said "these are the designers I would hire." The young designers he referred to were the ThunderJockeys, Why Not Associates and Phil Baines, all from London.

Although it was midsummer and England was basking in a heat wave of major proportions, Phil was the only one in a crowd of over six hundred type aficionados wisely wearing shorts. Phil often manages to stand out in a crowd, and while he considers himself in many ways a traditionalist, his work has already caused much controversy in England. When I spoke to Phil to arrange the following interview, it was actually snowing heavily in London. "I come from the north of England and am quite used to snow." Phil said, "Here in London though, everything goes haywire. Actually, the other day on the news, after the heavy snows had halted several trains, I heard the greatest excuse from a railroad spokesperson who said the trains had broken down because it was the 'wrong kind of snow.'" Phil also expressed a concern about the various bomb threats and explosions that had occurred in London over the past few weeks. When I asked him whether it stopped him from going out and around, he mentioned that it was mostly the underground train stations that were targeted, and that he usually rides a bicycle to work, and therefore didn't feel too worried about his own safety. This I thought was ironic, after having encountered the London traffic first hand, which was not exactly a mellow experience.

The following four pages were written and designed by Phil. The interview running alongside the main text was conducted by telephone on March 12, 1991.

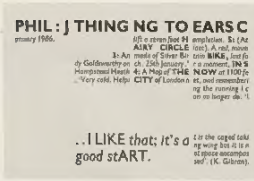
-Rudy VanderLans-

REALISATION

(educationaspersonaldevelop
ment.)**phil**:january:1984.

typographical exercise for october 1984: a 36 pica measure, split vertically into 10 pica columns, and leaded, 0, 1, and 2 points respectively.

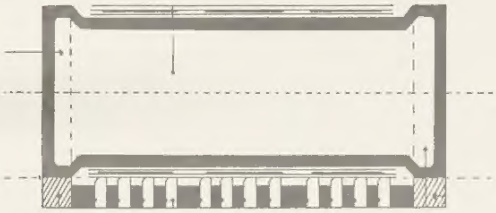
In this settin, sentences fall apart lik my enthusiasm for darv
ell ireland's directive tea thing method, his absolu ne values, his humour-les
s 'designer' approach, ch vocational bias he regr esents. . . what happened
to experiment, and wand er, and art? . . . I thought I'd come here to learn, t
o develop my talents, bec ome a better person even . . . not turn out crap fr
om another era.



Postcards.
Three examples of Phil Baines' typographic experimentation with the letterpress.
Produced at St. Martin's School of Art.

'clear enough to read'?

(or: from *idealism* to *relativism*, a feeling-persons guide to legibility.) written & produced by Phil Baines **(a.k.a. The v. Real)** ii/iii/91.



The definition, above, of legibility, is so wide ranging and open that when we see anything purporting to be a hard-and-fast rule, we must treat it with extreme caution—either it is very specific, or extremely subjective.

Legibility & clarity as usually used, seem to be interchangeable, and rather than the all-embracing definition quoted—what is implied typographically is something absolutely unambiguous and self-effacing. Protagonists can be either 'traditionalists' or 'modernists'.

Recently a student wrote to me asking for an interview for his thesis, warning me of his questions he asked, **How do you hold the opinions of past masters such as Herbert Bayer and Jan Tschichold on principles they introduced, such as for example one from Tschichold's 'Elementaire Typographie' of 1925, 'the purpose of all typography is communication. Communication must be made in the shortest, simplest most definite way.' Being a typographer, surely you must understand principles such as this?**

In a fortnight I'm taking part in a public debate here in London on the motion 'The first consideration of typography is to be clearly read', and once more Beatrice Warde's 'Crystal Goblet' essay will be quoted, **You have two goblets before you. One is of solid gold, wrought in the most exquisite patterns. The other is crystal-clear glass, thin as a bubble and as transparent. Pour and drink [...] if you are a member of that vanishing tribe, the amateurs of fine vintages, you will choose the crystal, because everything about it is designed to *reveal* rather than hide the beautiful thing which it was meant to *contain*. [...] you will find that almost all the virtues of the perfect wine glass have a parallel in typography.**

It's as if these things were told to Moses on Mount Sinai. What was said at a particular time in a particular context has become dogma. But dogma, like the institutions described by Ivan Illich **[...] create certainties, and taken seriously, certainties deaden the heart, and shackle the imagination.**

Monotype Recorder, Vol. 44, no.1, 1970, p.24, (their italics).

Celebration of awareness, Pelican, 1976.

Rudy's column

EMIGRE: When I first met you in Oxford you mentioned that you had studied to become a priest. How did you eventually end up studying at St. Martin's School of Art?

PHIL: I decided, at an early age, that the priesthood was something I really wanted to do, although I don't come from a particularly religious family. So I attended a junior seminary, a 'Catholic boarding school' type of place from age 11 to 18, and went straight through there, finished school, and then went on to the senior seminary with every intention of becoming a priest. The course is six years long, but I left after three years and two weeks. While I was at the seminary, I was always playing around with art. My reasons for leaving weren't so much due to a loss of faith; it's just that it wasn't what I wanted to commit the rest of my life to. I realized I wanted to be involved with art. I wasn't clear about what type of art exactly. I was 21 then.

EMIGRE: Was this in London?

PHIL: No, I grew up in the Lake District, which is in the Northwest corner of England, and the seminaries were Upholland in Lancashire and Ushaw near Durham. You should visit that part of England, you would like it. Anyway, before you do a degree course in England, you have to do a one year foundation course at your local art school, so I attended Carlisle. After that, I decided that I wanted to go to a London college and I applied to both St. Martin's and the Central School, and got in at St. Martin's.

EMIGRE: Wasn't that a tremendous shift in lifestyle, coming from the north of England, having attended the seminary, and then on to London and art school?

PHIL: Yes, but each, at the time, were things I very much wanted to do, therefore it seemed quite normal. So from 1982 to 1985 I studied graphic design at St. Martin's. I was there at the same time as Andy Altmann and Dave Ellis who, after graduation, formed the Why Not Associates. All of us wanted to go to St. Martin's because it was known to be fairly free, and you could pretty much do what you wanted to. At times this was strange, because in the end it felt as if you hadn't been 'taught' much.

EMIGRE: Actually, you mentioned this in the Baseline *article. You said that you never realized you had been taught typography until you got to the Royal College of Art.*

PHIL: Whatever we learned at St. Martin's was done on the sly, so to speak. In a sense, I think we were taught very well; we were just never taught very dogmatically. They never said "This is the way to approach graphic design." Perhaps at times I felt insecure about what I had learned at St. Martin's, but then when I got to the RCA, I found out that most students knew less than I did.

EMIGRE: How difficult was it to move on to the RCA? Isn't that kind of the top of the hill in terms of studying graphic design in England?

PHIL: Yes. There aren't many MA courses in England. There's the RCA, which is rather general, old Central MA, which was degree by project, and Reading University, which is typography-based. That's

about it. The RCA is now a two-year study.

EMIGRE: *While at St. Martin's you created a series of controversial postcards both in terms of design and content. In* Baseline *magazine it was mentioned that "the contents of some of your postcards are taken badly and cause offense." Who were you offending with these postcards? Were people offended because it was such experimental design or were you actually putting people down in these cards?*

PHIL: First of all, the postcard project was something I set myself to do to explore letterpress. They were all produced in the evenings after 'proper' college work was over. I intended to do a postcard a month. They started off as printed pieces that I could send to people instead of letters. They are all diary-based. And yes, at times I was putting people down in them, definitely. Whenever I disagreed with certain people, I tended to put it in the cards. So the words were very important, but the postcards were also exercises in leading and spacing, etc, and I didn't worry too much about the text falling apart entirely at times.

EMIGRE: *Actually, much of your work is quite hard to decipher. I have to sit down and strain myself to be able to read and understand. The pleasure I derive from it is mostly on a visual level.*

PHIL: If people don't take notice of a printed piece, they are not going to read it. So the first thing I try to do is to get them to look at it. However, my work tends to get clearer the more public it gets. My most illegible pieces are the ones that I do for myself, such as the postcards. These go out to maybe 150 people, and I know they're going to put in the effort to decipher my work. The more public work, such as the *Typefinder* cover for instance, tends to be a lot simpler, but it tries to use some of the experiments.

EMIGRE: *Did the schools you attended push you in any particular direction?*

PHIL: Not really. When I started producing the postcards, my tutors at St. Martin's liked what I was doing and they encouraged me without questioning how I was going to apply it later in my professional life. And I put that decision off for another two years when I attended RCA. There I wanted to continue doing more letterpress and more typographic experimentation. I had a need to loosen my graphic design work a little. I'd been keeping collage sketchbooks and wanted to add collage to my graphic design as well. Those were the two things I wanted to pursue.

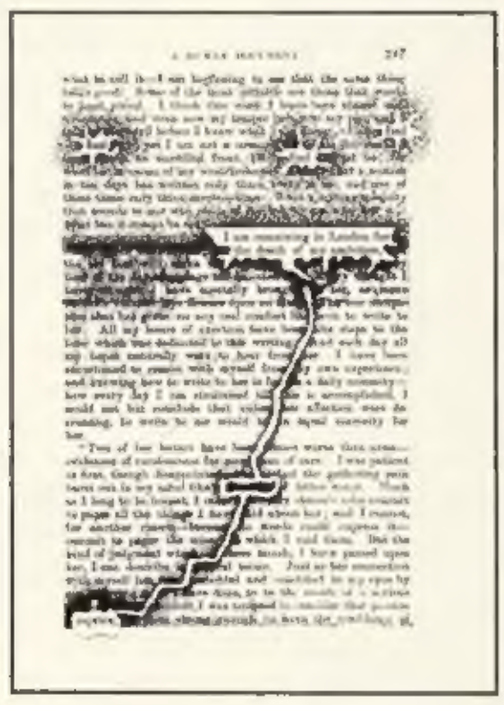
However, once I attended RCA, I also started doing bits of freelance work and through my involvement with letterpress I actually became involved with designing artists' books, but in a very traditional mode, which I also quite enjoy. This is my conservative side. Through letterpress I became more involved with printing as a craft and detailing: getting the letter spacing and line spacing, etc. just right and so on. To a degree I am sort of a Jeckyll and Hyde character. And I know very clearly when I can't get away with the expressive side. I end up arguing against myself in my own work.

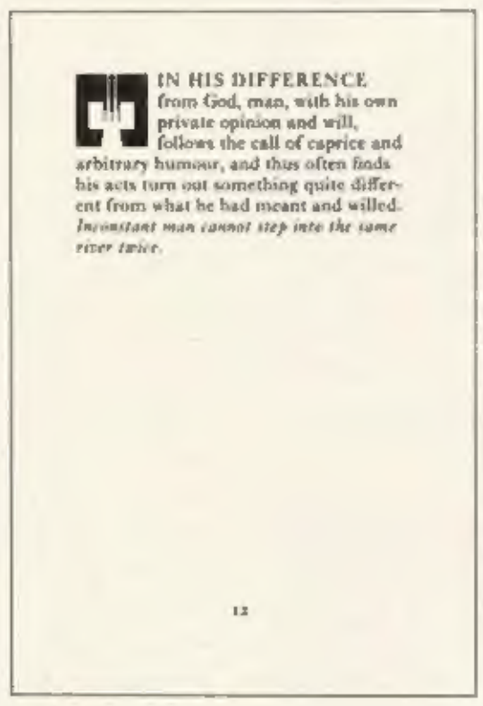
EMIGRE: *Were you ever concerned about whether you'd be able to continue using letterpress after graduating?*

PHIL: Not really. I always regarded the letterpress as a way to experiment, not really relevant to working. Although it was relevant in a creative sense, because it put

In 1984 I was in my second year, (Graphic Design degree course) at St. Martin's School of Art, and while our studio teaching was thorough but not didactic, our design history lectures seemed content to present 30 years out of a possible 4,500. In my first year I had been enthralled, but I began to attend the 'wrong' kind of seminars: Fine Art ones. with a poet—sandra stevens—we looked at language, poetry, communication across a much broader spectrum. I read McluhAn's 'Gutenberg Galaxy' with its enthusiastic simplifications of **print** and **manuscript** culture and I started hand-setting type and to print letterpress postcards.

artists' books; from left,
A Humument, Tom Phillips, 1980.
Interpolations in Hegel, Ian Hamilton Finlay, 1984.
Bound Image, 'collabo', Phil Baines, David Blamey, Christopher Cook, David Phillips, Jake Tilson & John Watson, 1988.





My early cards reflect all these new influences and enthusiasms. I was interested not in clarity but expression: I used weight, no word spaces, broken words &c., to create texture, interest and to beguile. the words were important too, a chance to knock a few people which wasn't always welcomed.

BUTNOTLIKEM
aggie**and**peter,**thank**god(**room**
tolive).**walknotperverted,wa**
lkwithreligouslanguage.**if**yo
uare**standing**on**a**h**igh**mount**yo**
ufeel**free**and**happy**(**seeing**furth**
er**from**up**here).**phil**:**apr**.**84**':**hav**
eableedin'**guess**...**or**something

typographical exercise for october 1984: a 38 pica measure, split vertically into 10 pica columns, and leaded, 0, 1, and 2 points respectively. typography, one thing that should be taught in a directive (and enlightened) manner and isn't, yet people might overcome their fear, might understand the art, might see some of the possibilities; i'm just starting myself. in this setting, sentences fall apart like my enthusiasm for darrell ireland's directive teaching method, his absolute values, his humour-less 'designer' approach, the vocational bias he represents. . . what happened to to experiment, and wonder, and art! . . . i thought i'd come here to learn, to develop my talents, become a better person even . . . . not turn out crap from another era. i hope the people's spirit survives . . the course survives, but more than that, i hope people may be right. meanwhile. 'what spirit' said andy, 'it's gone', and i fear he it to be to eric gill's 'work i wonder where my disregard will lead. . . i'd like for t' thing is hardly kind in which the notion of work is the life & love accounts and very little desire spare time hardly exists, mpanies it'. (from, an essd; a world wherein the way on typography, 1931).

(my summary)

(Q:who made me ?)

WITNESS: 'ideas -graphics': a language for the visually–inept.

WITNESS: the bitching and back-biting; it's getting like a fashion -course (but that's another story!).

WITNESS: the linear nature ('MODERN': ha-ha!) of peoples typography broken only by some affected idea of M. phasis, or worse: style!

WITNESS: the client's insistence on clarity (boring bastard).

WITNESS: the mighty fall at heaven, oh brother!

WITNESS: the degree-show-clean-monochrome-cream/jobs equal success/relevant to industry/**mediocrity.**

WITNESS: the end of Andy Vargo's non-teaching method.

WITNESS: words still better than **work** (still better than the others?); one year and counting . . .

(A: phil made me from metal in june 1984.)

All this personal background is necessary to put this next bit into context.

My thesis put all these thoughts in some semblance of order. It was based around the print/manuscript duality: **print;** a visual experience only, led to industrialisation and speed, legibility and clear communication present information as facts rather than experience. on the other hand: **manuscripts;** an all-sensory experience. Reading was aloud and slow. communication was often by prior-knowledge as well as by experience. The title page is reproduced opposite.

fo

1,2,3,4:

The title of this thesis could we ll be: **'The BA UHAUS misto ok legibility fo r communicati on, (it's a man' s world).'**

Moholy-Nagy: in 5 p.9

El-Lissit sky: in 5 p.9

Herbert Bayer: i n 7

'...once more it was affirmed th at **typography is not self-exp ression,** but th at it is founded i n and condition ed by the messa ge it must conv ey, and that **it is a service art an d not a fine art,** however pure a nd elemental th is discipline is.'

Moholy-Nagy: in 9 p.117

'Clarity must b e particularly e mphasised since **this is the essen ce of our writi ng** as compared with the pictori al communicati on of ages ago. Foremost ther efore: ABSOL UTE CLARI TY in all typo graphical wor ks. LEGIBILI TY-COMMU NICATION, that is, must never suffer from a priori assumed aesth etics. The **letter-forms must nev**

The writers of our typography books bow down in admiration and awe: 'Typography must be cl ear communication in its most viv id form... **clarity is the essence of modern printing.'** '...the indiv idual element **- the artist's touch - is of absolutely no consequen ce.'**

A new and richer vocabulary or a one directional **(fast-forw ards)** world?, **the white-gods o r just boring bastards?.** The wr iters of the typo-books share the same world view as affore-menti oned 'b.b.s': starting from zero, th e international spirit, logic, and m athematics, (more pipe-dreams th an any (R) Catholic ethic!) **they f orgot:-**

1: What man is.
2: What words are.
3: WHAT WORDS CAN DO.
4: How words have been WR ITTEN and PRINTED in HIST ORY...

But how can you be a typog rapher without fully under standing these things?. Let's as k the question, let's make a moral issue out of it... **THIS IS A COL LAGE, many answers** to these questions **and** others, a series of **loose-ends,** paradoxes, **the pol itical-historical-cultural BAC KGROUND TO TYPOGRAPH Y;** (make-your-mind-up-time), pu tting **The Bauhaus** in its place- it really **isn't that important.**

Printed by **Ph il Baines** at 'T ypo-house', b etween 9.84 and 2.85.

George Steiner: in 6 p.62

'...language w hen truly com prehended as pires to the co ndition of **mu sic.** By a grad ual loosening or transcende nce of its own forms, **the po em strives to escape from the linear de notative, logi cally determi ned bonds of linguistic syn tax into** what the poet take s to be **the si multaneities , immediaces and free-play of musical fo rm.'**

'The FALL- slovenly, sick, self-satisfied, sarky. . . S mith rants and brags; the song lurches and stumble s, crashes, rumbles and c ollapses.'

Jim Shel ley: in 8

'Apollinaire was a singing -poet, and he didn't cease t o be a singing -poet when la ter he **tried to use the visual , spatial, qualities of signs** t o express the same, his own t

Stephan Themers on: in 10 p.17

The dualities listed in the background were the page themes (the paler ones are additions) an d without going into too much detail covered: **left/right**—the two sides of the brain, the par ticular or the holistic, yang & yin, &c., **forget /remember**—letters are not truth but a rese mblance (from Plato), the precedence of spee ch, &c., **sight/sound**—visual or all-sensory, sc ience or literature, **print/manuscript**—as dis cussed, print is as uniform and repeatable as a scientific experiment.

left right
rget remembe

things in my creative bank, so to speak, which I could draw on later. I never thought of it as an approach I could use for commercial work and I never intended to be a printer either.

EMIGRE: *Has studying to become a priest had any influence on the work you did in art school? During your lecture in Oxford, for instance, you made many references to Gutenberg's 42 Line Bible and scribes' manuscripts and the way scribes used to break words randomly to fill out lines, etc. You had obviously studied old manuscripts.*

PHIL: That is coincidental. The manuscripts came after the priestly bit. Most of my interest in the old scribes' manuscripts came from reading Marshall McLuhan's *The Gutenberg Galaxy*. And at the same time I was reading McLuhan, there was the "1066" exhibition in London, the first of three major exhibitions about English culture covering the period from 900 to 1300. I don't think that studying to become a priest influenced any of my work, really, except that maybe, because of the priesthood, I was slightly more in tune with what was going on in the manuscripts.

EMIGRE: *In the article for this issue of* Emigre, *you mention that Modernism has failed us. Do you mean that it has failed the world of graphic design as a whole, or that it has failed you as a graphic designer who works in a very specific area of design where Modernist ideas have never really quite worked, and maybe where it was never intended to be used?*

PHIL: I think it failed in total. The trouble is that it has become a dogma. It has become a method by which one places little grey blocks onto the page. But when I say that Modernism failed us, I am well aware of the generalization. However, it is important for me to throw the mantle off, so to speak. Because there are so many illogical notions that came down with Modernism, such as the idea that sans serif typefaces are more legible than serif typefaces, for instance. Or that clarity is always most important. These are myths, but they pretend to be scientific, objective, truth. I think Modernism never really found the sort of widespread home in England as, let's say, it did in Holland. I think Modernism in England has always been a kind of design for designers. A kind of insider, elitist vocabulary, rather the "universal" visual language it was supposed to be. British design has been dominated primarily by the type of "Ideas Graphics" as produced by Pentagram or, more recently, The Partners. The smart, clever idea type of design, very much like advertising, which is what we rebelled against at college.

EMIGRE: *You also mention that you think the best graphic design comes from people trained in painting and printmaking. Could you elaborate?*

PHIL: What really irritated me about my graphic design education was that it was all about graphic design, and nothing else. You never saw any artists' books, you never saw any concrete poetry or all those great artists who were working with words. If you approach graphic design from a visual point of view, as I tend to do, there's much more to learn from painting and printmaking than there is from graphic design. That is why I quoted that again. I think that the references in graphic design education, as I experienced it, were not wide enough.

EMIGRE: *On page 6 of the* YAK *portfolio you state: "I have no*

[ab 3

sight sound

rint man p

A piece I quoted on the final page (INTO THE HOT...) best summarised the whole viewpoint, **Rational, objective thinking can produce beautiful art, both fine and applied. What I find depressing is the extent to which this approach is mis-applied. In my view the best graphic design comes from people trained in other areas—notably painting and printmaking.**

Design Magazine, December, 1982.

Much of British design since the halcyon days of Pentagram in the 1960's has occupied the dead world of 'ideas-graphics': image/caption, (too) clever-clever copywriting, 5-second humour, a language for the visually inept. Modernism never really found a home here despite the pioneering work of Kinnier/Calvert (airport, rail, road, motorway, & health service signing, c. 1955-65) or the teaching of Anthony Froshaug (central & R.C.A.), Herbert Spencer (R.C.A.), and Geoff White (Ravensbourne) among others.

Modernism, with its emphasis on function and clarity as primary aims of communication, has I think failed us. Quite apart from the hypocrisy—all this talk of function; what it seeks to communicate is itself not the message—it has taken us into a dead zone and stifled exploration. Communication is about people, personality, the whole bit: history & tradition as well as invention & self-indulgence, reminiscence as well as planning, echoes as well as voices and so on. Legibility is anything that is, **clear enough to read,** or, as Eric Gill said, **what people are used to,** or Peter Mertens, **Letters are legible. If some things are not legible, then they are not letters. Illegible letters do not exist. Illegibility does not exist.**

Concise Oxford Dictionary, 1990. (I'm paraphrasing here as I can't find the exact quote)

Emigre 15, p.4.

or Zuzana Licko, **studies have shown that readers read best what they read most. Legibility is also a dynamic process, as readers' habits are everchanging.**

Ibid. p.12.

If we must be historical about it, I see our position now in relation to the functional/modernist thing as similar to that of the 'Modern' typographers Giobattista Bodoni and Firmin Didot in relation to the Renaissance theorists: we are replacing/we have replaced *idealism* with *relativism*. I'm with Jeffery Keedy when he says, **Many people feel it's their role in life to destroy all ambiguity. I think that ambiguity is life itself and it's what makes life interesting. We too often assume that people are so stupid that they can't deal with ambiguity. I think people live for ambiguity, I know I do.**

(see the essay **Typewriting** by Ellen Lupton & J. Abbott Miller, ibid. p.25f.

Ibid. p.17.

one last thought, an equally wide (ambiguous?) definition of function, **if it works then it's functional.**

heroes, only the stone-cutters and the silent scribes. I can make my own strait jacket." Are there no other people except the scribes that have influenced you?

PHIL: When I was on my foundation course at Carlisle, just after I left the seminary, the people I liked the most were Peter Saville, Malcolm Garrett and Neville Brody; the Big Three of British graphic design. I liked Peter Saville particularly because he designed the Joy Division album covers and I loved their records. They inspired me in the beginning. But of real importance to me was reading Marshall McLuhan's *The Gutenberg Galaxy*. As I explained in the article, his descriptions of the way 'manuscript culture' operates, and its essential non-linearity, were fundamental and underpin everything I've done since. This is echoed in the music I listen to. While reading McLuhan I listened a lot to the Manchester band The Fall, and more recently I listen to Philip Glass and Arvo Part. All three discard traditional 'linear' structure and explore bleaker, more repetitive soundscapes. I've always been interested in the overall texture of typography. It was always important to me to fill space, rather than use space as a design element. For that reason I am intrigued with old engraved Victorian maps, and in particular the ones of the mountain areas around the Lake District, where I come from. They have a dense texture that covers everything, and the idea of making type look like a map intrigues me.

EMIGRE: *You also teach these days. Where and what do you teach?*

PHIL: I teach at Central St. Martin's in London. I teach the third year one day a week, setting projects and so on, and in second term I teach the second year, an introduction to letterpress.

EMIGRE: *When your students graduate, they'll encounter jobs in design offices filled with fax machines and computers. How valuable do you think it is to teach students how to use a letterpress?*

PHIL: We have to acknowledge that the Macintosh is used mostly to duplicate traditional typesetting, so the students ought to know where the standards are derived from. Letterpress will give them a basic understanding of the fundamentals of type. No matter what technology you end up using to produce type, letterpress will usually function as its model. And there's a variety of reasons why it is useful to know letterpress. On a practical level, when you're in college, it's very helpful that the means of setting the type is also the means of reproducing it. This way the students can also learn basic print processes, and to a large degree they can actually be more experimental with printing than their, or the school's, finances would otherwise allow. They can easily overprint and use different colors and all those things. Letterpress also teaches them to be disciplined. You often have to work with very little, which I think is good. And there are a lot of 'niceties' in letterpress that they would overlook if they only knew the Macintosh, such as proper quotation marks, ligatures, etc. St. Martin's was one of the first colleges to get Macintosh computers, and many of my students want to learn the letterpress after they already have worked on the Mac. We are one of the few colleges that still has a letterpress and we encourage students to use it. And for the ones that enjoy the letterpress, it often ignites a creative spark, like it did for me.

le[4]

with thanks to R.Doust, K.Godfrey & Why Nots.

IN MY FACE

BY ELIZABETH DUNN

Of all the things I have been called in my life, anal retentive has never been one of them. Attention to detail is just not my forte. Typographers, on the other hand, are cut from a different cloth than I.

When I designed my fabulous typeface Marvelous (see inside front cover), I was but a child in the world of typography. I got out the old Fontographer manual, got bored immediately when I realized we didn't have any of the training discs around, and leapt without looking. Now, I look at typefaces a lot more consciously, and understand better why I think some are good and some are bad. And yet still, I think designers would be shocked to realize how little most people even notice type, or design. Well, I really shouldn't put words in other people's mouths--when I speak of most people, I guess I mean most people like me. The average person on the street. I have a BA, but in the Humanities (Religious Studies), not in Visual Communications--nor do most college grads. I know that certain magazines and restaurants etc. look "hipper" or more "elegant" than others, but I never knew or even wondered why. I wanted to say something about what people like me think about type.

I was stumped. What do I think about type? The answer, embarrassingly enough, is nothing. I don't really think about type. I talked to some of my peers. None of us are designers, yet we are all conscious of good design. But a good xeroxed fanzine is just as interesting to us as, for example, *Interview*.

We were all sitting around, Keith, Amy, and myself, drinking coffee. I said to Amy, "I'm writing this article about type and I don't know what to say. I don't really think about type, and when I do think about it, I just either think it looks good or it looks bad Do you think about type?"

"Totally!" Amy says. "My type is sort of the Angry Young Man--you know, skinny, black leather jacket, unshaven..."

Keith interjects. "I like clean cut, preppie girls, with really..."

I roll my eyes. This is what your Everyman thinks about instead of type. "Not that kind of type! I mean like, you know, letters."

Two blank looks.

"You know, when you read a magazine, sometimes the letters are one style, sometimes they are another style. Typefaces."

"What about them?" says Keith.

"Well, I don't know. If you are a designer, typefaces are important because they affect the way what you are working on looks like. There are lame typefaces, like this one called Dom Casual which looks really cheesy, and some are really good, like this one called Bunny Ears and all the letters have these big bunny ears coming off the top of them.. "

Keith says, "Well, so what's there to think about? Why don't people just pick the ones they want?"

"Well, actually, designers argue about typefaces all the time. Some designers are very cranky and they want everything to look a certain way, their way. They think there should be about five typefaces so that people read the words instead of look at the words without getting the meaning Then, some designers just pile on all kinds of different typefaces, and there is no design coherence -it just looks like a big mess."

Amy says, "But the melting pot is the American ideal--doesn't it apply to everything?"

Then Keith yelled, "Who cares?"

I must confess, that I really don't know why anyone even cares. If someone wants to make something with 100 typefaces on it, no one is going to force those cranky designers to read it everyone should just be able to do whatever they want. These are just corporate reports and magazines--not the Dead Sea Scrolls! I can't believe people argue about serifs. I'm baffled by the life or death importance with which typefaces are discussed. It may be naive, but if some people don't like the way something they are reading is designed, well...so?

Some fonts look like they are saying something. My font looks like it is saying *"WHEEEEEEEEE!"* Benguiat Frisky looks like it is saying, "Hey there, baby, can I buy you a drink?"

As I was looking through a typeface book, I compiled a list of what I considered to be the best typefaces. After I made my list, I was informed that some of these are currently the trendy faces--perhaps I have prophetic taste? Or am I a giant trendy sponge?

Linoscript
Bernhard Fashion
Caslon Open Face
Copperplate
Parisian

I also noticed that typefaces have extremely strange names. Below are those that I consider to have the best names:

Antique Olive (yuck)
Candida (song by Tony Orlando and Dawn; also the Latin name for a yeast infection)
Futura Maxi Light (feminine protection of the future, or beer?)
Minister
Pepita

When I used to look at a sign, it never occurred to me that a person had sat down, thought about how they wanted all the letters to look, drew them out painstakingly, and then painted that sign. I thought that signs and stationary and menus and all that kind of stuff just existed, and there was no real reason why each one looked different. Things had the appearance that they did because it was just their fate, I guessed. Some restaurants had expensive looking signs and menus, because they were expensive restaurants. Diners which had that sixties, "Denny's" font, you could tell right off the bat to just forget about the coffee. I always liked signs and type that looked like it was from the sixties or early seventies, but as much as I liked it, I always got the feeling that little else about an establishment had changed in all those years. Like the sheets in a hotel or the mayonnaise in a restaurant. You know?

Then, it all changed when I came to work for Emigre. Zuzana Licko is a type designer, which is a job I hadn't even known existed. The more I learned about type, the more my perceptions of the commercial world have changed. (I also learn a lot about designers--they are always behind deadline and they never plan ahead! Stop calling us at 4:30 pm when you need a typeface the next morning!) However, I still think that it is possible that the way things are presented, commercially, to the world have a lot to do with their intrinsic nature and not wholly with the designer's vision. I think that Coca Cola would still sell just as much even if it was designed with Hobo, and people wouldn't eat more Spam even if it were set in Park Avenue. But I'm sure designers all over the world are disagreeing with me.

INTRODUCTION

PIERRE DI SCIULLO

Pierre di Sciullo is not an artist, nor a typographer, nor a designer of letters. One could say that he is more of a graphic designer, but not exclusively

His work has always been based on the relationship between text and image. In 1983, he created his publication *Qui? Résiste (Who? Resists)*. So far, eight issues have been launched; "manuals" on seduction, truth, death, applied zoology, the square, clouds, and reading. In addition to this he carries out commissioned work as a graphic designer.

Pierre di Sciullo is not a specialist. His typographic research is done within the context of his work on other research projects; for him, creating characters means creating a tool, it is never an end in itself. This line of activity started in 1985 when he discovered the Macintosh computer which he used to create an issue of *Qui? Résiste*. The typefaces available in this computer were unsuitable for him. Gradually, he developed a branch of typography, fluctuating between applied research and Utopian research. The Quantange typeface, whose characteristics are explained afterwards, is a joyous mixture of the two

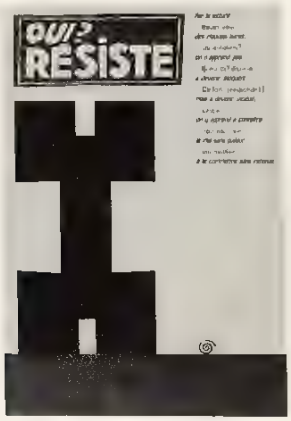
Today, his exploration has led him to the limits of typography with the creation of ranges of signs, a typeface, or rather a system which makes it possible to create an endless variety of signs from a basic repertory, which he refers to as a "sign machine."

The eighth issue of *Qui? Résiste*, "Reading Manual," is the first in the series not to include images, although his concern is always that of the relationship between text and image; the image of the text. Pierre di Sciullo tries to link, on similar footing, the typography to the text and the text to the typography, while striving to avoid any superficial illustration of one by the other.

The pages presented here are an adaptation for *Emigre* of certain chapters of the "Reading Manual" that was published in March 1989. This adaptation, which was conceived in February 1991, is not irrelevant to current international events.

- C de Smet

"*Qui? Résiste* is a collection of handbooks , publish myself which come out ,rregularly The text and images in each issue revolve around a different subject Issue *1 was a handbook for seduction Issue *2 for truth, *3 for death, *4 for zoology *5 for women *6 for the square, *7 for clouds. The word handbook shows my laughable purpose of rendering tractable those objects that are really ungraspable, such as a mountain or a really slippery bar of soap." *Pierre di Sciullo*



Cover *Qui? Résiste* No. 8

Qui? Résiste No 8 is a reading manual; a handbook for people who can already read and those who want to learn, to show them how to read between the lines or decipher illegible text

la conscience,

mon bon seigneur,

mais où cela se trouve-t-il ?

Ay, Sir, where lies that ?

si c'est une engelure

aux pieds,

if it were a kybe,

que l'on m'apporte

mes pantoufles.

'Twould put me to my slipper

Quantange - introduction

Quantange is an orthographic-phonetic-plastic typeface applied to the French language It is a guide to French pronunciation through graphic correlations between the signs and the sounds, while at the same time respecting the spelling
The text is thus comparable to a music score. In addition to the actual meaning, it indicates the pronunciation, the rhythm and, possibly, the intonation.
In a song score, this information is represented by supplementary signs which require the organized space of the staff, parallel to the text, in the order to permit a simultaneous reading.
Here, on the contrary, the indications form part of the text itself, through the use of its various components : the syllabe, the word, the punctuation.
The grapheme is the basic unit. One or several graphemes constitute a phoneme, a sound. The same letter as several shapes when, on its own or combined with a group, it changes pronunciation. The shape corresponds to the sounds by simple analogies. For example, the low 'o' in the word mot is more compact compared to the open 'o' in the word fort ; 'é' is closed while 'è' is open, and the word eau is pronounced as 'ô'; thre is a resemblance between the shapes. In the case of double consonants, the second one diminishes in size; it is seen to be smaller and is therefore pronounced less. Sometimes the shape has no justification other than to give the letter some prominence, or for the mere pleasure that it should be so

The complete list of graphemes with their corresponding examples is to be found below
At the smallest scale on the line, legible but discreet, are the mute letters, the "transparent" graphemes which provide evidence of the evolution of the language, clarify its structure and point towards the meaning of the homonyms.
As for the liaison letters, these are on Scale 1. They still belong to their word by proximity but are linked to the following word by their shape
As a number of liaisons are optional in French, Quantange can only provide an interpretation rather than an ideal transcription of a text
The Quantange system has its limitations
I created it with an empirical knowledge of language, without any theoretical foundations
This implies certain faults which specialists will hopefully forgive. My starting point was the French I speak, the Parisian of 1989 Despite this origin, I hope that all French speakers will discover a familiar melody through Quantange

Quantange can be used for :
→ ancient texts, to revive their harmony,
→ the learning of the French, through a rapid display of its spelling and pronunciation;
→ certain types of texts in which the author wishes are emphasize the links between his writing and the spoken word : interviews, dialogues, plays,
→ scores for songs!
→ the French section of bilingual books, to underline the translation's voiced equivalents;
→ the publishing of the complete works of Karl Marx in the scholarly Pléiade collection
→ .

Quantange consist of 102 lower-case characters and 35 capitals.

single letters and homophonous combinations.

a the high 'a' as in **alpaga** Its steady sound is suggested by the square shape.

a the low 'a' as in **bas** It is flattened in order to descend to the stomach

â the same sound but with the addition of an accent **Tâte la marâtre**

à idem **déjà au-delà**

b well rouded, pot-bellied and seated **boit beaucoup de bière**

c the cutting 'c' as in **casser la craie**

C the round soft 'c' as in **ceci cinéré certes**

ç idem. The cedilla makes it similar to 's'. **un reçu agaçant**

ˢC with a small 's' as a bonus ˢCieⁿCe

d is harder than 'b' diⁿdoⁿ dodu

e the most variable letter - here 'e' is closed or half-closed je me le que te ce ne se

é a closed 'e' plus accent énervé

er the same sound lover unⁿ clocher

er the same sound parler asser

è an open 'e' in front of certain single or double consonants elle, esprit de l'objet

è the same sound - the 'e' is open inside a word père et mère

ê the same sound - the 's' has disappeared être prêtre enⁿ forêt

ei the same sound pleine de neige

ai the same sound vrai balai abstrait

en a flattened 'e' in front of 'n' and 'm' enⁿtendre,ennui, temps

em is written as 'e' but is pronounced as 'a', thus the presence of the 'a' in the face of the 'e' femme apparemmenⁿt

f sibilant and long like 's', with a similar undulated serpentine shape faire fifre des deux fuseaux

ph the same sound and shape philtre phanⁿtasmagorique

g the square 'g', close to 'p', is placed in front of 'o, u, a', and consonants. Unⁿ gogo gaga aime la cigüe danⁿs le ragoût.

gu the same sound with the addition of a small discreet 'u' in front of a voiced 'i' and 'e' guignol dinⁿgue

g round like a curvaceous leg with a dot in 'j', it has the same pronunciation in front of 'i, y, e' gélule au ginⁿgembre

ge idem + a small 'e' in front of 'o, u, a' partageoⁿnⁿs la gageure

h the leapfrog aspirate 'h' as in hep ! hibou !

h the calmer 'h' which abolishes the liaison in haricot, heaume

i the 'i' ! guiliguili rififi rikikiki

î i - dem Nous avionⁿnⁿs voulu que l'île pâlit...

ï haïr

j . joli

k cutting like the c, and the q... kanⁿgourou

l tail, curve, soft le linⁿ luit et l'or coule.

m amour mémoire mimétisme mamelle

n ..nos nanas nues nous nargument

o the high 'o' as in fort

ô the low 'o' as in moto osé

ô the same sound trop tôt

eau the same sound à veau l'eau beaux rideaux

au the same sound aux gaulois

p the steady sound of prépus propre apte au priapisme

q cutting, sharp qat, coq

qu a small 'u' as a mere formality in front of all vowels quanⁿd c'est la queue du quota qui toque...

r rolling or cutting and rasping, especially when associated with another consonant granⁿd rire clair enⁿ cristal

s the serpentine sibilant 's' le sifflet instable crisse et sussure.

z 's' as an inverted 'r' - between two vowels, in the same word or as a liaison unⁿ soziе troiz anⁿs après

s the mute 's' which follows an 'e' to open it tu es des fois

across illegibility

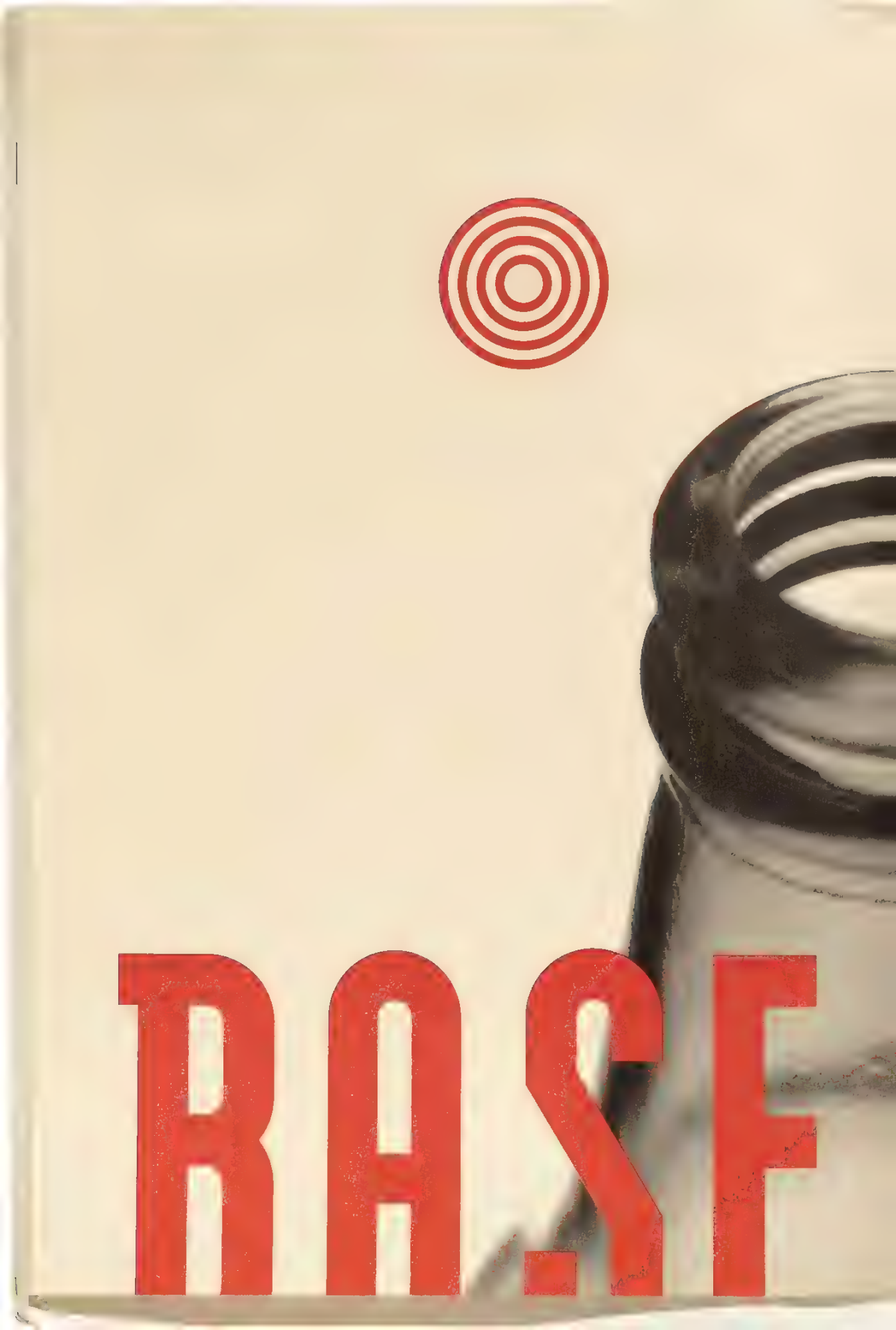
On this page and the nine following, the excerpt - Hamlet, Act 3, scene 3, from Shakespeare - is transmitted by codings of the code. The code (alphabet) derives, depending on the case, by permutations or by transmutations.

King
O, my offence is rank, it smells to heaven;
it hats the primal eldest curse upon't,-
A brother's murder! - Pray can i not,
Though inclination be as sharp as will :
My stronger guilt defeats my strong intent;
And, like a man to double business bound,
i stand in pause where i shall first begin,
And both neglect. What if this cursed hand
Were thicker than itself with brother's blood,-
is there not rain enough in the sweet heavens
To wash it white as snow ? Whereto serves mercy
But to confront the visage of offence ?
And what's in prayer but this twofold force,-
To be forestalled ere we come to fall,
Or pardon'd being down ? Then i'll look up;
My fault is past. But, O, what form of prayer
Can serve my turn ? Forgive me my foul muder!-
That cannot be; since i am still possess'd
Of those effects for which i did the murder,-
My crown, mine own ambition, and my queen.
May one be pardon'd and retain the offence ?
in the corrupted currents of this world
Offence's gilded hand may shove by justice;
And oft its seen the wicked prize itself
Buys out the law.

Hymn

O, my offence is rank, it smells to heaven;
It hath the primal eldest curse upon't,
A brother's murder! Pray can I not,
Though inclination be as sharp as will:
My stronger guilt defeats my strong intent;
And, like a man to double business bound,
I stand in pause where I shall first begin,
And both neglect. What if this cursed hand
Were thicker than itself with brother's blood,
Is there not rain enough in the sweet heavens
To wash it white as snow? Whereto serves mercy
But to confront the visage of offence?
And what's in prayer but this twofold force,
To be forestalled ere we come to fall,
Or pardoned being down? Then I'll look up;
My fault is past. But, O, what form of prayer
Can serve my turn? "Forgive me my foul murder"—
That cannot be; since I am still possessed
Of those effects for which I did the murder,
My crown, mine own ambition, and my queen.
May one be pardoned and retain the offence?
In the corrupted currents of this world
Offence's gilded hand may shove by justice;
And oft 'tis seen the wicked prize itself
Buys out the law.

PLAY W


BASF


HEAD

ITH TOYS

CD

GRE

[illegible]

[illegible] Pray can I not

King o, My offence is rank, it smells to heaven;
It hath the primal eldest curse upon't,- A fratricide!-
Pray can I not, Though inclination be as sharp as will :
My stronger guilt defeats my strong intent; And, like a Man
to double business bound, I stand in pause where I shall first start again, And both neglect.
What if this cursed hand Were thicker than itself with brother's blood,-
Is there not rain enough in the sweet heavens To wash it white as snow ? Whereto serves Mercy
But to confront the visage of offence ? And what's in prayer but this two-fold force,- To be forestalled ere we come to fall, or pardoned being down ?
Then I'll look up; My fault is past. But, o, what form of prayer Can serve My turn ? Forgive me My foul Murder!- That cannot be; since I am still possessed of those effects for which I did the Murder,- My crown, Mine own ambition, and My queen. May one be pardoned and retain the offence ? In the corrupted currents of this world offence's gilded hand May shove by justice; And oft 'tis seen the wicked prize itself buys out the law.

King O, my offence is rank, it smells to heaven;
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My crown, mine own ambition, and my queen.
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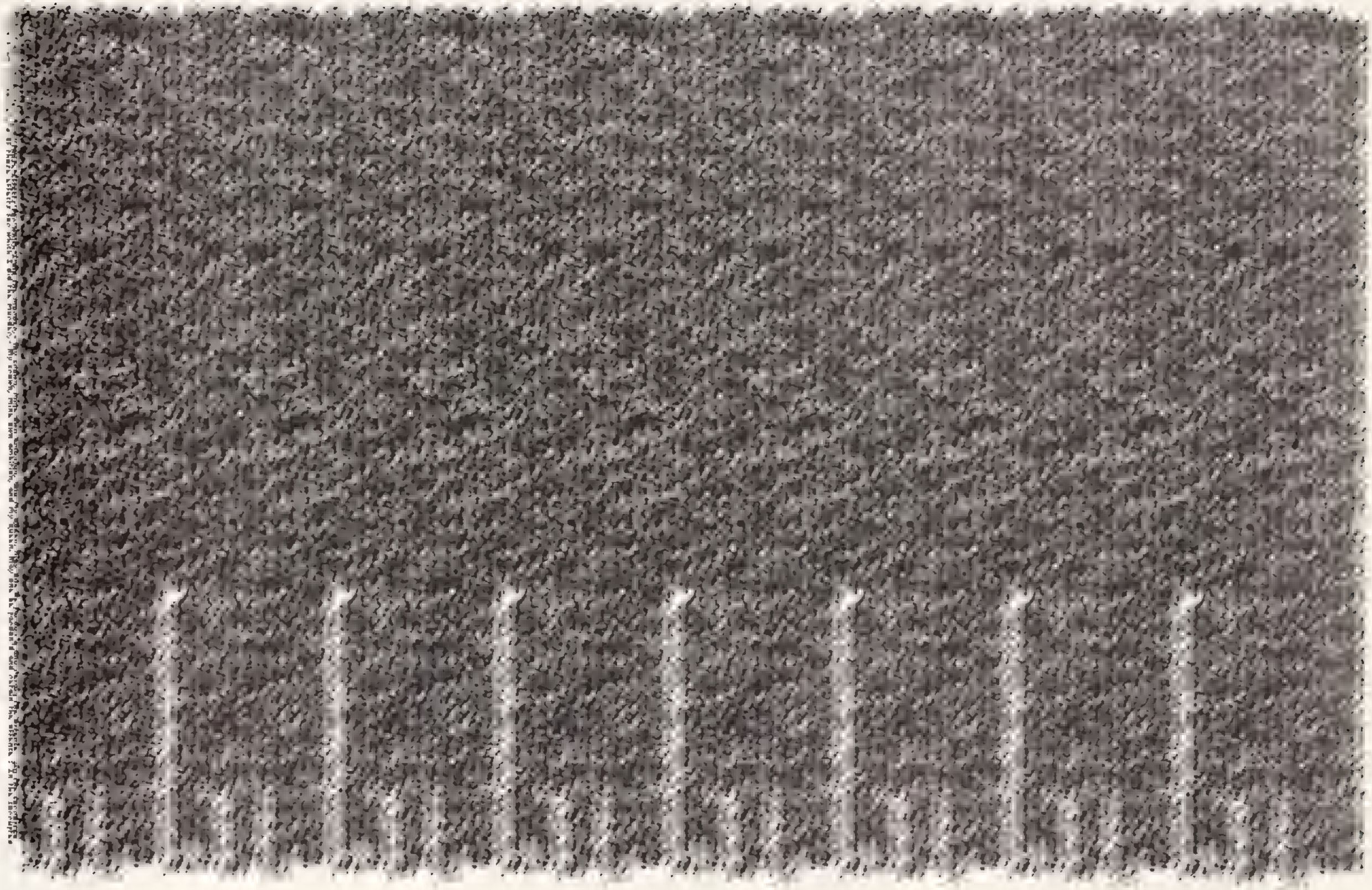
And what's in prayer but this twofold force,
To be forestalled ere we come to fall,
Or pardoned being down? Then I'll look up.
My fault

[illegible]

[illegible] [illegible] [illegible] [



[illegible]

don't #34

say

a plain for business

international law

free press

republican monarchy

responsible democracy

Pravda

brave soldier

serious butchery

surgical strike

national consensus

opium for the people

holy war

just war

anglo-saxon professionalism

this is not our war

French communists

Freedom is alive

journalists have a sense of national interest

CBS, the general who "keeps a watch"

I don't know anything

yes well exactly Dan I am in a position to confirm

I have no reason to communicate to you

at least here where we are that it's more than likely

Nothing beats live reporting

the sun is rising south

the most beautiful fireworks display I have ever seen

a US pilot

failure and treason

spontaneous self-criticism

tragic fly

we are preparing for

no to imperialist war

Marxist-Leninist Turkish Communists

the storing of a new dictator

I'm stocked

I'm stocking just in case

the Japanese supermarkets

the crisis is making us

we're being censured

during Sr. Kees such unfortunate circumstances

in our cases to put this shit

as the founding

I was the same

I went through this when I was twenty

President Ortega

I do not want to talk more of, to destroy

we must start preparing right now

then to rebuild such a dear

for the aftermath of the war

Shirud Ali Ali

INTRODUCTION

ERIK VAN BLOKLAND & JUST VAN ROSSUM

Erik van Blokland and Just van Rossum both studied graphic and typographic design at the Koninklijke Akademie van Beeldende Kunsten in The Hague from 1985 to 1989. Erik van Blokland then worked at MetaDesign in Berlin, and currently works as a freelance graphic designer in The Hague. Just van Rossum worked for a short period at Monotype in England and then at MetaDesign in Berlin.

Together these two young Dutch designers developed "random technology" which is explained and shown on the following two pages. Currently they are collaborating on a variety of projects under their group name LetTerRor.

Is best really better?

Beowolf23
Beowolf22
Beowolf21

Is best really better?

By Erik van Blokland and Just van Rossum

The developments in typeface design, typesetting and printing have always aimed at the improvement of "quality." Compared to printing techniques as they existed in the early 15th century, we have indeed come a long way We can digitally output the most perfectly drawn typefaces directly onto film in resolutions of up to 5,000 lines per inch. We can print in offset, in perfect registration, on the smoothest papers and finish it off with layers of varnish, all at a speed that our 15th century forefathers would find baffling. Technically we can create the slickest printing ever, reaching the highest possible quality ever. Unfortunately, the results have too often become absolutely boring. The quality of a printed product, the high resolution of its typefaces, the perfect printing are not necessarily what make for good design or clear communication.

As a reaction to this development, we decided to create a typeface that would add liveliness to the page that has since long been lost using the most modern technologies available. Our typeface would have a high resolution distortion of its digital outlines with lengthy rasterizing times as opposed to most developments in digital type; the unsmooth and slow versus the slick and quick.

Type has always been in flux. Gutenberg started with whole copied pages cut from a single piece of wood. All the characters were hand-cut and no two a's were the same. And did anyone mind? Gutenberg imitated handwriting because it was the only model of letterforms available at that time. He simply developed a process that was already there, but he succeeded in doing it faster. Only later, were the advantages of movable type exploited, when hot metal type casting techniques made it possible to create large quantities of type in a relatively inexpensive fashion. This was also the period when letterforms started taking advantage of this new medium. Bodoni cut serifs so thin that it would have been impossible to produce them out of wood. It has always taken a while for people to realize the potential of a new technology.

Today's fonts work the way they do because they are still created in a hot metal, movable type kind of way. Their design is based upon the process of punch-cutting, which creates a matrix from which an infinite number of identical copies of each letter can be made. Digital type may even "crash" just as hot metal typesetting did. And, ironically, digital type has resulted in a revival of old style and non-lining numerals and even small caps. The usage of type is still based upon the proverbial type cases that were divided into different compartments, each for a different letter. When a certain letter is needed, it is put in line with the other letters to make words and sentences. Today the type case is replaced by a font and a digital printer.

Through our experience with traditional typesetting methods, we have come to expect that the individual letterforms of a particular typeface should always look the same. This notion is the result of a technical process, not the other way around. However, there is no technical reason for making a digital letter the same every time it is printed. It is possible to calculate every point and every curve differently each time the letter is generated by slightly moving the points that define a character in various "random" directions. We discovered that it was possible to create a font featuring these characteristics in PostScript; our result was Beowolf, the first "Randomfont" typeface of its kind.

Random technology, which is what we call the programming that is involved, is about letting the rasterizer behave randomly within the boundaries of legibility. Instead of recreating a fixed outline or bitmap, the Randomfont redefines its outlines every time they are called for. Thus, each character will be different each time it is printed. All the points that define the outline of any character will be nudged in a random direction. The distance moved depends on the parameters. For instance, Beowolf 21 has a little deviation, Beowolf 22 has a noticeable wrinkle and the Beowolf 23 is definitely mad.

What is interesting about this typeface is that the deviations in the individual letterforms create an overall unity, and the liveliness of the page that we were after is accomplished. We also discovered an interesting side-effect when creating color separations for four color printing. Since the printer (Linotronic in this case) generates different outlines each time it prints a particular letter, the color separation will result in four different, non-matching, films. The resulting letterform, in print, will be outlined in bright colors.

While working on Randomfont we became aware that if we treated typefaces as computer data, instead of fixed letterforms, we could create some very bizarre systems. One idea was to connect a font file to a self-copying moving mechanism to create a virus font; a self-distributing typeface: a great way for young and ambitious type designers to get their typefaces known and used. No type manufacturer would be able to compete with that kind of immediate proliferation. Or we could change typographic awareness of computer users around the world by creating a font virus that would slowly transform every Helvetica into something much more desirable--the Post-modern typographer's revenge. Virowolves that travel around the world in a single day, with type designers getting paid by buying network shares. Or we could hand out our fonts at conferences and meetings, but after a while the files will turn sour, just like milk. A perfectly good font would turn random over time. A great way to force people to eventually buy a legitimate copy. And you better hurry, or the virus font will affect your other fonts as well!

We could release a typeface that deteriorates over time, slowly turning into a Beowolf-like face, scaring the hell out of its users. We could create letters that wear out through frequent use, combined with a feature that uses up certain often used letters. You want real letterpress quality? You can get it! How about a font that adds typos? Link a number of typos to a particular time of the day and simulate an erratic (human) typesetter, or a font that does not work over time.

If we put more data into our typefaces we can have some very intelligent fonts. Some applications could be quite practical. For instance, the data could include the information to create automatic ink traps that would switch on or off automatically, or as specified by the user, depending on the size of the type or printing technique used. A font would modify its outline when it is to be

printed in offset, or shown on TV or screened on wood, or whatever. Or, a typeface could research weather data, in particular the amount of direct sunlight on the spot where it will be printed, and modify itself to the best possible contrast.

The idea of Randomfont can be applied elsewhere too. Why should a letterhead always be the same? It can be slightly different each day. If you print your correspondence or invoices on a LaserWriter, you can have a randomlogo, a logo that changes itself, moves around the page or tells something interesting about your company, the person you are writing or the nature of the letter. The dynamic logo can be much more informative than its fixed alternative.

For years, graphic designers, especially those who subscribe to the ideas and philosophies of Swiss Design or Modernism, have argued that logos and typefaces should appear consistent to establish recognition. We don't think that this is necessary. Creating a randomlogo for a company, with letterheads and forms on which the logo would move around and change, does not necessarily decrease recognizability. Recognition does not come from simple repetition of the same form, but is something much more intelligent, something that happens in our minds. When you hear somebody's voice on the phone and he or she has a cold, you can still recognize who is talking. We can recognize handwriting, and even decipher how quickly a note was written, and sometimes pick up on the state of mind the person was in when writing the note. Randomness and change can add new dimensions to printwork.

Randomness within typography is not a revolutionary idea either. Typographers have always had to deal with randomness because type has always lacked standardization and consistency. One example is the measurement of type. With hot metal type everybody measured the body size of a typeface. With phototype and digital type, there is no body to be measured. Some people like to measure the x-height, others the cap-height. Even the computer industry has added to the confusion. Software developers in different countries have each taken their national typographic standards and type measurement units and have written programs using their respective systems. This becomes a problem when, for instance, software written by an American developer is sold in Europe and the user must switch to the American measurement system. There are software programs that will interpret between the various existing measurement systems, but the conversions are performed internally. So two centimeters will inevitably be output as 2.00001 or 1.9999 centimeters. It never works precisely. Randomness will always exist. There is definitely not going to be a universal set of standards for type and typography. Maybe randomness is an inevitable result of human behavior. Gutenberg's letters came out looking slightly different each time they were printed. Letters wore out, some got damaged, the impression onto paper differed. However, overall the printed results had a vibrant and humane quality. At some point during the history of the development of type and typography, the graphic design industry decided that it was necessary to improve upon the "quality" of printing and type. In the process, due to economic and commercial considerations, much vitality was lost. We believe that the computer, although considered by many to be cold and impersonal, can bring back some of these lost qualities. Randomfont is our contribution to this idea.

INTRODUCTION

MADAM X

We know very little about Madam X. We know that she publishes Madam X's *Gazet* magazine and, since recently, Madam X's *True Love* magazine. We have never met her, never spoke with her. She remains a mystery to us. We do like those magazines she publishes very much and we are particularly interested in why she draws all her type by hand. We figured she must have her reasons. So we asked her if she was interested in creating a little story about type. Following is what she sent us.

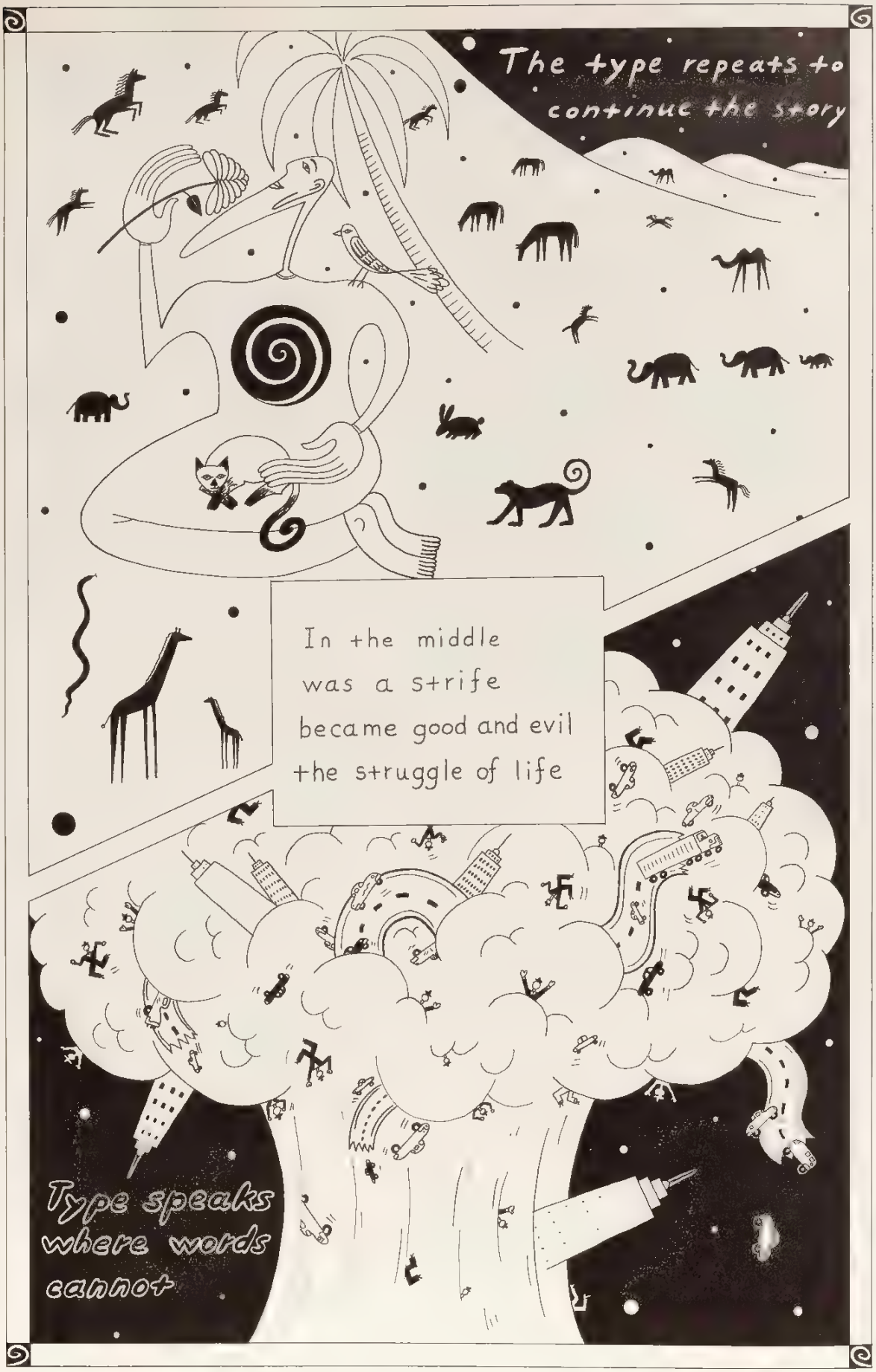
Cover Madam X's
True Love magazine

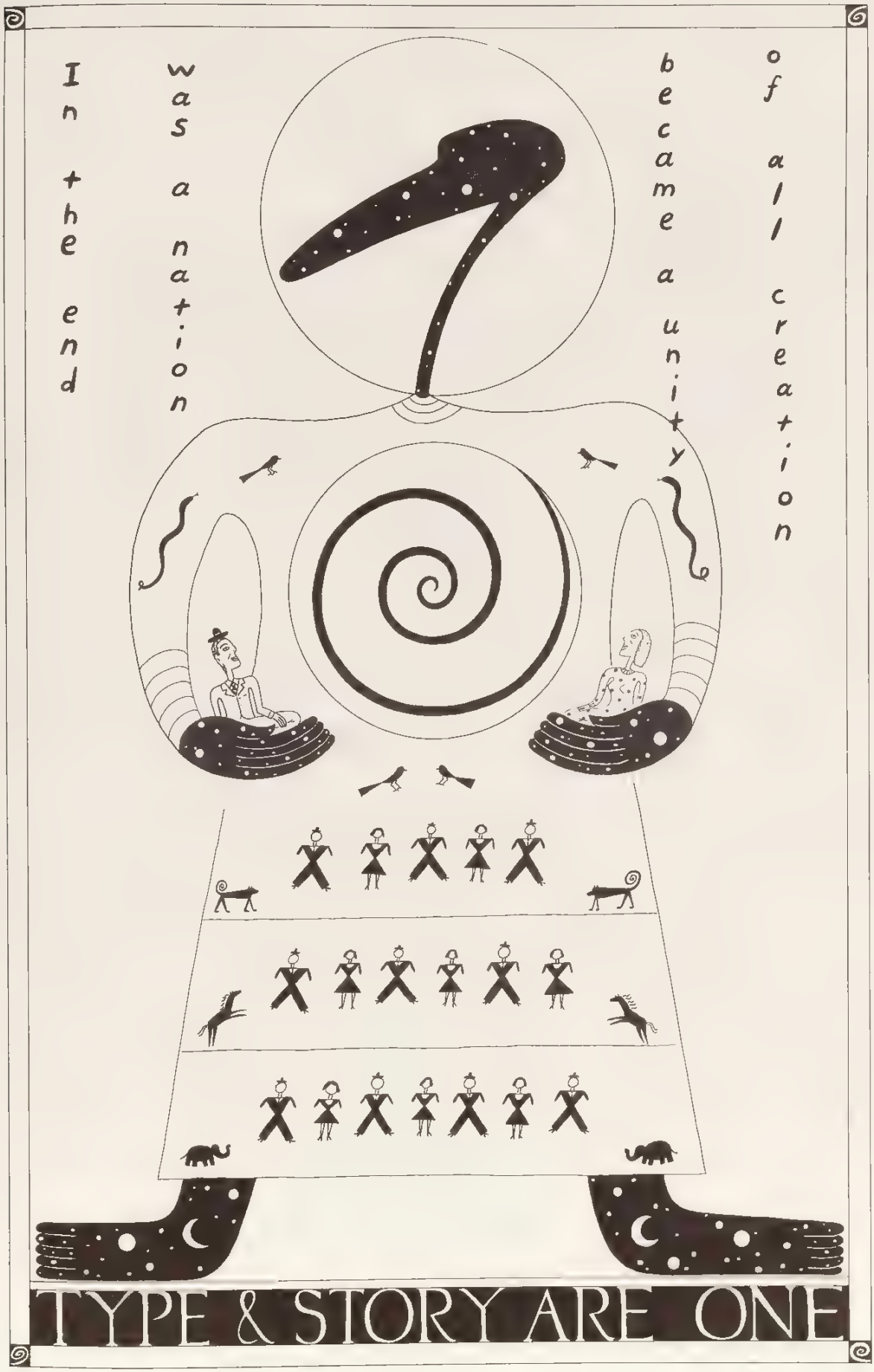
Madam T

When Rudy suggested an article on type I thought "I don't know anything about it". Then I realized type is emotion behind the meaning of words. See if you can see what I mean in . . .

a Story

In the beginning
was a twirl
became a Great Lover
conscience of the world


The type repeats to continue the story
In the middle was a strife became good and evil the struggle of life
Type speaks where words cannot


In the end
was a nation
became a unity
of all creation
TYPE & STORY ARE ONE

Type is variety, like life, and we must choose. And as we pick our style to represent ourselves, a step is taken, and another bit of self is grown. And then we reach the end, only to begin again.
Why not begin with us?

THE HUMAN BEING SOCIETY

HUMAN BEINGS OF EARTH

WRITE:

Madam X

3747 Roberta St.
Los Angeles, CA. 90031

the UN-forgivable

TEMPLATE GOTHIC
TEMPLATE GOTHIC BOLD

DESIGNED BY BARRY DECK

Read What Others Say About Template Gothic and Template Gothic Bold!

ABCDEFGHIJK
LMNOPQRSTUV
WXYZabcdefgh
ijklmnopqrstu
vwxyz{1234567
890}!@№$%&?

ABCDEFGHIJK
LMNOPQRSTUV
WXYZabcdefgh
ijklmnopqrstu
vwxyz{1234567
890}!@№$%&?

". when graph c designers release an album, bad choice of typeface on a lyric sheet s just plain unforgivable"
-Scott Keller music critic Chicago

"With a little regularization Template Gothic works just fine"
-John Cavelli designer Chicago

" Illuminates the bass 'the baseness of the dichotomy between consumer and producer in our society and its better than a veggie burrito from the TV Cafe!"
-Charles Field designer Los Angeles

"Template Gothic received lots of comments from Oh my god, its beautiful to What s that typeface? it s a designers nightmare' I don t know which s more complimentary"
-Astri Baker designer Sydney

PHOTO NOT AVAILABLE

Barry Deck "I not asking for forgiveness but please buy my font"

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New!

Basehead. *PLAY WITH TOYS*
Ecd 005

Release date: May 1991

Emigre is proud to announce the release of yet another CD that will be difficult to peg down or categorize Written and produced by Washington DC's Michael K. Ivey, this 9 track, debut album is a virtual excercise in musical restraint, compositional ingenuity and raw pop poetry. Ivey's soulful guitar and his sparing use of the piano are beautifully measured up against simple bass patterns and a slow hiphop drum beat. These provide the perfect accompaniment to Ivey's languid, hypnotizing voice. Ivey's lyrics, not meant for the fainthearted, are often hard edged, yet humorous, both provocative and reflective and seldom without social commentary. They deal with the frustrations of life, love and an unrestrained craving for beer. What exactly does it sound like? Imagine sitting in your living room drinking beer, while a combination of Galaxy 500 and De La Soul members are casually playing a live set. However, for a more accurate description you'll have to buy this record. But don't say we didn't warn you first.

Compact Disc: $13 00

Emigre releases are now distributed by Twin City Imports!

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aAbBcCdDeEfFgGhHiIjJkKlLmMnNoOpPqQrRsStTuUvVwWxXyYzZ12345678908&

c Bold aAbBcCdDeEfFgGhHiIjJkKlLmMnNoOpPqQrRsStTuUvVwWxXyYzZ12345678

ar. There was a sign in the
ign was done with lettering
by someone who was totally
inted by a skilled sign painter,
nded it over to me. Now its on
a face that looked as if it had
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rfect; type that reflects more
abited by imperfect beings.

Citizen Light **Citizen Bold** *Elektrix Light* ***Elektrix Bold***
lic Journal Ultra Lunatix Light **Lunatix Bold** Matrix
ix Bold Matrix Extra Bold Matrix Narrow **Matrix Wide**
lack Modula Serif Regular **Modula Serif Bold** **Modula Serif Black** Oblong Regular
tor Demi Senator Ultra TALL MATRIX Tall Modula Tall Senator Template Gothic
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EMIGRE

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Basehead. *PLAY WITH TOYS*

Ecd 005

Release date: May 1991

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Template Gothic Bold aAbBcCdDeEfFgGhHiIjJkKlLmMnNoOpPqQrRsStTuUvVwWxXyYzZ12345678

New Release

Template Gothic is Barry Deck's homage to the vernacular. "There was a sign in the laundromat where I do my laundry," Deck explains, "The sign was done with lettering templates and it was exquisite. It had obviously been done by someone who was totally naive. A few months ago, it was replaced with a plastic sign painted by a skilled sign painter. I asked them if I could have the old sign, and they gladly handed it over to me. Now its on the wall in my bedroom." Deck was thus inspired to design a face that looked as if it had suffered the distortive ravages of photomechanical reproduction. The resulting Template Gothic typeface reflects Deck's interest in type that is not perfect; type that reflects more truly the imperfect language of an imperfect world inhabited by imperfect beings.

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